Westminster, from their position and character, may exercise a most valuable influence in this respect, by boldly, though judiciously and carefully, taking the lead in these improvements. Their high authority and example could not but have great weight in advancing the cause I have endeavoured to advocate; and the attention of other ecclesiastical bodies would thus be drawn to a subject which calls for their interference, and fully merits whatever consideration may be given to it.

I remain, &c.

RICHARD WESTMACOTT, Jun.

Wilton-place, Belgrave-square, July, 1843.

ASSESSED TAXES CASES.

Determined by the Judges on Appeal.

(No. 1276)—Windows—House—Due Assessment—Composition.

Party having thirteen windows and compounding for nine only, is not protected from the duty for thirteen by his contract of composition. (48 Geo. 3, c. 55, sch (A.) *and* 4 & 5 *Will.* 4, c, 54, s. 7.)

At a meeting of the Commissioners of Assessed Taxes, at Ottery St. Mary, Devon, on 30th Sept., 1840, Abraham Stogdon, Esq., of Lympstone, appealed against a charge by the surveyor for the duty from nine to thirteen windows, for the year ending 5th April, 1841. (48 Geo. 3, c. 55, sch. (A.) It appeared he compounded in the year 1819, under 59 Geo. 3, c. 51, for nine windows, and renewed the composition from time to time till 5th April, 1835, when the power of further renewal ceased; but the privilege to which compounders had been entitled, of opening extra windows free of duty, was continued to them from that period by the 7th section of 4 & 5 Will. 4, c. 54. The appellant made the following statement:—"In the year 1822, I removed two old windows from the south side of the roof of my house, and laid a fair roof in their place, and placed one of them in the western end of the same garret, and added a room over the back kitchen with a new window, so that I have now the same number as before I began to compound; since the year 1822, no alteration or addition has been made to my house or windows." He then referred to the said 7th section, and to the printed instructions given pursuant to it, to the present year's assessors, of which the following is a copy:—"It will be seen that those persons who were under composition for window duty for the year ended 5th April, 1835, and who still inhabit the same houses, are now chargeable only for the same number of windows which was specified in their contracts, and not for any other windows which they have opened, unless since the 5th April, 1835, they have erected additional buildings." The appellant contended that the number of windows mentioned in his contract of composition was the number at which he stood assessed in the assessment, and was accepted as such by the commissioners signing the contract of composition, under which contract he had continued for sixteen years. He therefore contended he was clearly exempt from liability for the four extra windows.

William Kite, the surveyor, observed, that as the house contained thirteen windows (as shewn by the appellant) at the time the composition was entered into, the composition ought to have been upon that number, notwithstanding the fault of the assessor in charging only nine: the contract therefore was not legal; and though renewed under 1 & 2 Geo. 4, c. 113, the 21st section thereof declared it void, by reason of being on a less amount of duty than ought to be included. And as to the interpretation of the said 7th section of 4 & 5 Will. 4, c. 54, he submitted that the word "duly" applied as well to compositions as to assessments, and meant valid compositions only; and for such reasons he considered the composition could not be set up as a protection against the charge, but that the charge ought to be confirmed.

We, the Commissioners, *confirmed the charge* accordingly, and the appellant being dissatisfied, has demanded a case for the opinion of her Majesty's Judges, which we hereby state and sign accordingly. GEO. SMITH, J. E. LEE, } Commissioners.

18*th May*, 1841.—We are of opinion that the determination of the Commissioners is right.

J. PATTESON. T. COLTMAN. W. WIGHTMAN.

(To be continued.)

SALE OF THE EFFECTS OF THE LATE DUKE OF SUSSEX.—The following is a correct statement of the amount realized by the property of his late Royal Highness, recently sold by Messrs. Christie and Manson:—Plate and plated articles, 20,752*l.* 13s. 5d.; decorative furniture, 3,984*l.* 1s. 6d.; trinkets, rings, and seals, 2,473*l.* 2s.; snuff-boxes and bonbonnieres, 2,238*l.* 22s. 6d.; clocks and watches, 1,994*l.* 5s.; swords, pistols, and sticks, 1,092*l.* 1s. 6d.; pipes, tobacco, and cigars, 3,617*l.* 9s. 6d.; bijouterie, 802*l.* 1s. 6d.; miniatures and pictures, 759*l.* 1s. Total:—37,723*l.* 9s. 11d.

UNIVERSITY COLLEGE, LONDON.

THE distribution of the Prizes took place at the College on Saturday, the 1st of July.

In ARCHITECTURE the prizes were awarded as follows:—

Course A. Fine Art Prize and 1st Certificate, E. DOBSON.
2nd Certificate, FREDERICK LEITY.

Course B. Science Prize and 1st Certificate, J. CROUCHER.
2nd Certificate, E. DOBSON.
3rd Certificate, G. JUDGE.

We subjoin a copy of the examination papers to which the candidates had to give answers in the class-room, three hours being allowed for each of the courses.

ARCHITECTURE AS A FINE ART.

(Course A.) First Year. Greek and Roman Architecture.

1. Into how many orders has architecture been classified by the Greeks, Romans, and modern Italians?
2. State the leading essential parts common to every order.
3. Make a sketch of the first rude building, shewing the origin of the principal features of an order and temple.
4. Describe the distinctive features of each order.
5. How did the ante differ from the pilasters, and to which people were these features peculiar?
6. Name the parts of a Corinthian capital.
7. Draw the spiral of an Ionic volute with its diagram.
8. Specify the general proportions of each order.
9. Name some edifices in Greece, Rome and London, classified according to the orders.
10. State and define the classes of temples according to the arrangement of the plan.
11. Describe the styles of temples according to the intercolumniation.
12. Draw the plan of a peripteral hypethral temple, and put the names to the several parts.
13. What were the propyla of ancient buildings, and their leading features? State examples.
14. Name and describe the principal parts of a Greek theatre, and give a rough sketch of the plan; note whether the circular part be a semicircle, or whether it be more or less than a semicircle.
15. With what people did triumphal arches originate? how many classes were there of them, and what the peculiar features?
16. Describe the uses and proportions of an agora and forum, and of the buildings connected therewith; note to what people each was peculiar.
17. Describe the Coliseum and thermæ or baths of the Romans.
18. Sketch a plan of a circus: state to what people peculiar, the uses of the parts, and the corresponding edifice with the other ancient people.
19. State the distinctive difference between Greek and Roman architecture.
20. What is the name of the classic writer on architecture? and at what period did he live?

Egyptian Architecture.

21. What are the earliest specimens of Egyptian architecture?
22. Describe the principal parts, the uses and decorations.
23. State the chief accompaniments of an Egyptian temple outside the peribolus, their arrangement, proportions and decorative embellishments.
24. Sketch the plan of an Egyptian temple, with its several precincts, courts and halls.
25. Make a sketch of a propylon with its decorative accompaniments.
26. What object in nature did the Egyptians adopt as the prototype of their capitals? Sketch, in their general proportions, two or three examples of shafts and capitals.
27. Draw a plan and section of a pyramid, shewing its galleries and chambers.
28. Name the situations and dimensions of any of the principal pyramids.
29. Describe generally the peculiar character of Egyptian architecture.

ARCHITECTURE AS A SCIENCE.

(Course B.) First Year.

1. State the number and names of the classes, into which may be divided the materials used in construction.
2. Describe the natural structure of a tree, and give a section of the trunk.
3. Name the leading varieties of timber trees.
4. State the principal countries and ports in Europe and America whence timber is imported into this country.
5. What is the relative value for constructive purposes of European and American timber?
6. State the leading features of dry rot,—the causes, effects, and remedies.
7. Describe the different sorts of resistance, which timber has to offer in construction.
8. What are the principal and different manners of placing a piece of timber so as to support or resist a force or weight, and their relative efficiency.
9. If a beam have one end fixed in a wall, and its fibres were wholly incompressible, what would be the effect of a load placed upon its other or projecting end.
10. What would be the effect of a load placed upon the projecting end of a beam with the like conditions, but with the fibres wholly inextensible or non-elastic?
11. Draw a simple king-truss for a span of twenty-feet, put the name to each piece of timber, describe its use, and indicate by arrows the course of the forces acting upon the truss, and the point of resolution of the forces.
12. Draw a queen truss with the like details.
13. Sketch the articulations of the timbers at the heads and feet of king and queen posts, ends of the beams and joints for plates, ties, and braces.
14. Sketch various sorts of scarfings, distinguishing those which are soundest.
15. Sketch the section of a Gothic collar roof; name the various timbers.
16. Describe the timbers of single-joisted floors, single-framed and double-framed floors.
17. Describe the system of Herr Laves and of Philibert de Lorme.
18. Describe the principle upon which centerings should be constructed, and where the straining piece should be.
19. Make a plan and elevation of the scaffolding for the Nelson Monument.
20. Describe the scaffoldings used for raising the Obelisks at Rome and Paris.
21. Describe the machinery employed for raising the last statue of Napoleon to the summit of the Colonne Vendôme.

Limes, Mortars, Cements.

22. State the classes into which mortars or cements may be divided.
23. What are the leading distinctive features of the various classes of limestones?
24. State the basis, and also the component part which renders a lime hydraulic.
25. Are we to rely upon the physical or chemical features of a stone in order to ascertain whether it will produce a good lime?
26. What is the test?
27. Describe the processes of calcination.
28. Make a plan and section of a kiln for each process.
29. Does a limestone gain or lose weight by calcination, and in what proportion?
30. What are the different modes and phenomena of slaking lime?
31. Is lime strengthened or weakened by the addition of other substances?
32. State how many classes of substance are used with lime to produce mortar, and their respective influences upon mortar.
33. Describe the features of good and bad mortar.
34. From what stone is plaster of Paris made? State its qualities, and where procured.
35. How many qualities of plaster of Paris are there, and to what uses is each applied?
36. How, where, by whom, and when was the cement discovered usually called Roman cement?
37. What is the term by which the Professor recommends this cement to be designated?
38. What are the peculiar features of the cement stone, physically and chemically, and in what stratum found?
39. Does this stone exist in other countries; and where?
40. Is the cement weakened or strengthened by the addition of other substances?
41. How and for what purposes is it used?
42. How may the strength of cement be tested?

TRINITY CHURCH, COVENTRY.

THE west front of this interesting old church is now in progress of restoration from the designs of Mr. Hussey, of Birmingham, and under the able direction of Mr. Ackroyd, the builder, of Coventry. We say the designs of Mr. Hussey, for it must be noted that some departures are being made from the strict matter of restoration, and we are sorry to say not in our mind for improvement's sake. We did expect better from Mr. Hussey.

The stone employed is a beautiful and somewhat new commodity in the market; it is from Temple Guiting, in Gloucestershire. It resembles very much the Bath stone in general appearance, but it is harder, denser, of closer, and we should say, more enduring texture. It is a stone that requires and deserves to be more generally known.

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